

RTF 323-1

Experimental Film: History and Aesthetics

Fall 2004

MIDCOURSE CORRECTION 1.3

Reading:

If you didn't get the Rees book earlier, catch up now by reading pp. 1-77

You should read all of Sitney by the end of the course.

Your final outside screening report will be on one film from the Brakhage DVD. This should reflect your reading of the various materials and handouts on Brakhage.

week seven

Mon Nov 1

Marie Menken, *Hurry Hurry* (FMC,) (3 min.) cancelled, damaged print
Carolee Schneeman, *Fuses* (CK copy) (1967, silent/video version sound, 23 min.)

Jack Smith, *Scotch Tape* (CK video)

Jack Smith, *Flaming Creatures* (NU video) (1963, b&w, sound, 45 min)

Wed Nov 3

Camper on MacLaine: <http://www.fredcamper.com/Film/Maclaine.html>

Kenneth Anger, *Scorpio Rising* (CK (1964, color, sound, 29 min.)

Gunvor Nelson and Dorothy Wylie, *Schmeerguntz* (Canyon) (1966, b&w, sound, 15 min.)

Christopher MacLaine *Beat* (NY Filmmakers Coop) (6 min)

Christopher MacLaine *The End* (NY Filmmakers Coop) (35min)

week eight

Mon Nov 8

Read: Camper on MacLaine: <http://www.fredcamper.com/Film/Maclaine.html>
Sitney, 347-370

Bruce Baillie, *Mr. Hayashi* (1961, b&w, sound, 3 min.)

Ron Rice, *The Flower Thief* (FMC) (1965, b&w, sound, 75 min.)

Wed Nov 10

Scott Bartlett, 1970 (NU video) (1970, 60 min.)

Andy Warhol , *Blow Job* (MOMA) (1964, c. 41 min at 16 fps.)

week nine

Mon Nov 15

Read: Sitney 371-408

Peter Hutton, *July '71 in San Francisco...* (Canyon) (1971, 35 min.)

George Kuchar, *Hold Me While I'm Naked* (CK video) 1966, co, so, 15 min.)

Curt McDowell, *The Weiners and Buns Musical*, (Canyon) (1971, b&w, sound, 16 min.) damaged print

Curt McDowell, *Confessions* (CK video, c. 1971, 16 min.)

Korean Experimental

--- Room, 14 min.

Wed Nov 17

Korean Experimental Film, programmed by Hyungshin Kim

Choi Yoon-nam, fps (2001, DV 6mm, color, sound, 1min 43sec)

Lee Hyun-jin, Drift (1999, 16mm, color, sound, 10min)

Im Go-eun, Taking a Picture (2004, mini-DV 6m, color/b&w, sound, 6min)

Lee Jeong-ae, The House, the Home (2000, 16mm, b&w, sound, 20min 33sec)

Son Kwang-ju, The Third Tongue (2003, 16mm, b&w, sound, 14min)

Fri Nov 19

Grad student class: topic, Brakhage rescheduled

week ten

Mon Nov 22

Brakhage, *Sirius Remembered* (NU Media Ctr, video) 12 mi silent 1959

Brakhage, *Arabic 6*, (Canyon) 1981, 11 min. silent

Stan Brakhage, *The Lion and the Zebra Make God's Jewels*, 1999, 6 min (Canyon)

Jim Benning, *8 1/2 x 10* (FMC) (33 min. 1974)

Grad students--11-12 Brakhage, 1

Wed Nov 24

Susan Pitt, *Asparagus* (Canyon) (1978, color, sound, 19 min.)

Stephanie Beroes, *Debt Begins at 20* (Canyon) (1980 40 min.)

Richard Kern and Lydia Lunch, *The Right Side of my Brain* (CK pers copy) (c. 1984, S8mm/video, 30 min.)

week eleven

Mon Nov 29

Bruce Baillie, *Roslyn Romance (Is It Really True?)* (Canyon) (1974, color, sound, 17 min.)

Ernie Gehr, *Shift* (Canyon) (1972-74, color, sound, 9 min.)

Abigail Child *Mayhem* (FMC) (1987, b&w, 17 min.)

Grad Students, 11-12 noon, Brakhage 2

Wed Dec 1

Brakhage, *Murder Psalm*, (Canyon, 1981 b&w, 16 min.)
Peter Hutton, *New York Portrait, Chapter One* (Canyon) 1978-79, b/w, si, 16 min)
Martin Arnold, *Alone. Life Wastes Andy Hardy*, (FMC), 1998, b&w, sound, 15 min.

Final Exam

all take home exams must be turned in by 9 am on Wednesday December 8 to Chuck's mailbox in AMS 215. No late exams. If you do not meet this deadline you **MUST** take the in class exam at 9 am Thursday Dec. 9.

Some possibly useful references:

Online version of Susan Sontag's famous essay on Camp
<http://pages.zoo.m.co.uk/leveridge/sontag.html>

Outstanding anthology showing the development of Camp as a critical concept:
Fabio Cleo, ed., *Camp: Queer Aesthetics and the Performing Subject: A Reader* (Ann Arbor: U of Michigan Press, 1999)

Jonathan Rosenbaum online review of Scotch Tape and Flaming Creatures
<http://www.chireader.com/movies/archives/1998/0298/02208.html>

Beat notes

Blaine Allan, "The Making [and Unmaking] of 'Pull My Daisy,'" *Film History*, 2:3 (1988). An outstanding piece of historical research into the production process. Based on Allan's NU dissertation on the Beats and US experimental film.

Jack Sargeant, *The Naked Lens: an illustrated history of beat cinema* (London, Creation books, 1997) Articles and interviews on Pull My Daisy, Cassavetes' Shadows, The Flower Thief, Harry Smith, Jack Smith, and William S. Burroughs's connection with experimental cinema.

David Sterritt, *Mad to be Saved: The Beats, the '50s, and Film* (Carbondale, southern Illinois U. Press, 1998). Discusses cultural context as well as creative work; includes discussion of The Connection.

David Sterritt, *Screening the Beats: Media Culture and the Beat Sensibility* (Carbondale: Southern Illinois U Press, 2004). Follow up to the earlier book,

Brenda Knight, *Women of the Beat Generation: The Writers, Artists and Muses at the Heart of a Revolution* (Berkeley: Conari Press, 1996). American Book Award winning overview and analysis.